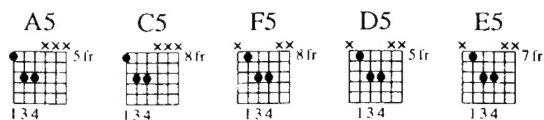


Reckoning Day

Music by Dave Mustaine and Marty Friedman

Words by Dave Mustaine and David Ellefson



Tune Down 1/2 Step:

① = Eb ④ = Db

② = Bb ⑤ = Ab

③ = Gb ⑥ = Eb

Intro

Moderate Rock ♩ = 120

N.C.(E5)

*Gtrs. 1 & 2

Rhy. Fig. 1

play 4 times

End Rhy. Fig. 1

Verse

Gtrs. 1 & 2: w/ Rhy. Fig. 1, 4 times

N.C.(E5)

1. I like the way ____ that I make _ you itch, and all the rea - sons I give
(2.) day. (w/ echo repeats)

Gtr. 3: w/ Fill 2, 2nd time

you to bitch. And how I make you wan-na scream in pain, you feel your life _ is just a

Fill 2

Gtr. 3

(F#5)

los - ing game. I like the way — that you
2. I like the things — that you

Rhy. Fig. 2
Gtrs. 1 & 2

End Rhy. Fig. 2

P.M. — — — — — P.M. — — — — — P.M. — — — — — P.M. — — — — —

2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

Gtrs. 1 & 2: w/ Rhy. Fig. 2, 3 times

let me in, the way you look — when the walls — cave in.
try to fake, and your face, — when I see — you break.

I like the way — that your stom-ach knots, and how you cry for it
And that you say — you will pray for — me. You re - al - ize you are

(A5)

all to stop. — I like the way — that you
prey for me. — I like the way — you stay

Rhy. Fig. 3
Gtrs. 1 & 2

End Rhy. Fig. 3

P.M. — — — — — P.M. — — — — — P.M. — — — — — P.M. — — — — —

0 0 0 0 5 0 0 0 0 7 0 0 4 0 0 0 0 0 0 0

Gtrs. 1 & 2: w/ Rhy. Fig. 3, 3 times

fool your - self, and make be - lieve — there's no - bod - y else.
on at - tack. No mat - ter what, — I keep com - ing back.

I like the way — that you stand in line, — and beg sal va - tion from the
And how you try — to hold me down, — but you end up driv en

E5 N.C. E5 N.C. E5 N.C.

emp - ty skies.
to the ground.

(emp - ty skies)
(to the ground)

Gtrs. 1 & 2

let ring - let ring - let ring - let ring -

E5 N.C. A5 C5 D5 F5 E5

Don't want no re - venge..

Rhy. Fig. 4 End Rhy. Fig. 4

let ring - let ring -

Gtrs. 1 & 2: w/ Rhy. Fig. 4, 3 times

A5 C5 D5 F5 E5 A5 C5 D5 F5 E5 A5 C5 D5 F5 E5

Ain't no pay-back time. It ain't called get-ting e - ven. Here comes the reck-on-ing

Fill 1
Gtr. 3 (dist.)

8va

mf 1 1/2

TAB

17 17 (17) 15 17 14 16 16 14 12 14 (14)

Fill 4
Gtr. 4 (dist.)

mp

TAB

3 5 3 2

Fill 3
Gtr. 3

full

TAB

15 12 15 12 15 12 15 12 14 14 12 14 12 (12)

Interlude
Half-Time Feel

A5
Gtrs. 1 & 2 Rhy. Fig. 5

C5

F5

D5

Riff A
Gtr. 4

Riff A1
Gtr. 5 (dist.)

Rhy. Fig. 6
Gtr. 6 (12-str. acous.)

D
⑥
10fr

C
⑥
8fr

B
⑥
7fr

F5

E5

End Rhy. Fig. 5

Gtrs. 1 & 2: w/ Rhy. Fig. 5
 Gtr. 6: w/ Rhy. Fig. 6
 Gtrs. 4 & 5: w/ Riffs A & A1, simile

Gtr. 7 Am C F5 D5 Dm(add9) Bm(add4)

7 7 9 7 9 8 7 9 7 5 7 5 4 (4) (4) (4) (4) 7 5 7 5 4

Chorus End Half-Time Feel

Gtrs. 1 & 2: w/ Rhy. Fig. 4, 4 times
 Gtrs. 4, 5 & 6 tacet

Gtr. 6: w/ Rhy. Fill 1
 E5

A5 C5 D5 F5 E5 A5 C5

Gtr. 7 tacet

Gtrs. 1 & 2 F5

P.M. - - - - -

Don't want no re-venge. —
 Don't want no re-venge. — Ain't no pay-back time..

w/ bar -1 -4 -4 -1 -2 -2 6 (6) (6) (6) 9 (9) (9) (9) 10

D5 F5 E5 A5 C5 D5 F5 E5 A5 C5

Ain't no pay-back time. It ain't called get-ting e - ven. Here come the reck-on-ing,

Outro

Gtrs. 1 & 2: w/ Rhy. Fig. 1, 2 times
 N.C.(E5)

w/ Lead Voc. ad-lib, till end

play 4 times

D5 F5 E5

here comes the reck-on-ing — day. (day) (day) Here comes the reck-on-ing —

N.C.(E5)

* Repeat and Fade

Gtrs. 1 & 2

P.M. - - - - - P.M. - - - - - P.M. - - - - - P.M. - - - - - P.M. - - - - - P.M. - - - - -

7 6 5 7 6 5 7 6 5 7 6 5

* Band fades out while drum overdub continues *f*.

Rhy. Fill 1

Gtr. 6

T 9 7 9 7 9 7 9

A 9 7 9 7 9 7 9

B 9 7 9 7 9 7 9

Train Of Consequences

Words and Music by Dave Mustaine

Tune Down 1/2 Step:

- ① = E♭ ④ = D♭
② = B♭ ⑤ = A♭
③ = G♭ ⑥ = E♭

Intro

Moderate Rock ♩ = 114

(drumsticks:)

band tacet

* N.C.(E5)

Rhy. Fig. 1

Gtrs. 1 & 2

mf w/ dist.

* Chord implied by bass 2nd time and throughout.

1. B♭5 2. B♭5

1. I'm

End Rhy. Fig. 1

Verse

Gtrs. 1 & 2: w/ Rhy. Fig. 1, 2 times

N.C.(E5)

do - ing you a fa - vor, as I'm tak - ing all your mon - ey. I
2. No horse ev - er ran as fast as the mon - ey that you bet. I'm

guess I should feel sor - ry, but I don't e - ven trust me. There's some
blow - ing on my cards, and I play them to my chest. Life's

B♭5

N.C.(E5)

bad news creep-ing up, _____ and you feel a sud-den chill. _ How do you do? _
fab-ric is cor-rupt, _____ shot through with cor-ro-ded thread. _ As for me, _

Bb5

My name is trou-ble, _____ I'm com-ing in _____ for the kill. _
I hocked my brains, _____ packed my bags _____ and head-ed west. _

Pre-Chorus

N.C.(F#5)

N.C.

(F#5)

N.C.

In for _____ the kill.
I hocked my brains,

Gtrs. 1 & 2

let ring - - - - - let ring - - - - - P.M. - - - - -

2 4 4 2 3 2 0 2 4 4 2 2 2 3 2 0

(C#5)

N.C.

(B5)

N.C.

A5

N.C.

Ooh, _____ and you know I will, _____
head-ed west, _____ ooh. }
oh. }

let ring - - - - - let ring - - - - -

4 6 6 4 5 4 0 2 4 5 4 2 0 5 4 0

Chorus

N.C.(E7)

(Dsus2)

Set the ball _____ a-roll-in', I'll be click-ing off _____ the miles. _ On the

Rhy. Fig. 2

let ring - - - - - let ring - - - - -

3 1 0 3 1 0 0 2 0 3 2 0

(C) (D) (C) (A)

train of con - se-quenc - es, _____ my box - car life o' style. _ My

End Rhy. Fig. 2

3 2 5 5 4 7 3 2 5 0 4 2

Gtrs. 1 & 2: w/ Rhy. Fig. 2 (E7) (Dsus2)

think-ing is _____ de - railed, _____ I'm tied _____ up to the tracks. _ The

(C) (D) 1. * (C/E) * (A/F#)

train of con - se-quenc - es, _____ there ain't no turn - ing back, _ oh!

* Chords implied by bass.

Gtrs. 1 & 2: w/ Rhy. Fig. 1 N.C. (E5) Bb5 (C/E) (A/F#)

ain't no turn - ing back. _

2.

Interlude N.C. Rhy. Fig. 3 Gtrs. 1 & 2

0 2 X X 3 2 0 2 2 0 2 3 5 0 3 5 3 5 7 7 7 7 6 5 7

A5 E5 G5 A5 C5 N.C.

Gtr. 3(dist.)

f *tr* *full* 12 15 12 (15) 12 15 12

Gtrs. 1 & 2

End Rhy. Fig. 3

3 X X 3 0 3 0 2 5 7 5 3 X X 3 0 3 0 3 3 1/4 2

Gtrs. 1 & 2: w/ Rhy Fig. 3, 3 times

Gtrs. 1 & 2: w/ Rhy Fig. 3, 3 times

N.C.

Gtr. 3

Gr. 3

N.C.

full

15 12 14 12 14 (14) 12 14 14 12 14 12

The musical notation for the guitar solo in "Hotel California" is presented in two staves. The top staff is in treble clef with a key signature of one sharp (F#). It features a melodic line with various chords indicated above it: A5, E5, G5, A5, C5, and N.C. (Natural Chord). The bottom staff is a six-string guitar diagram showing fret numbers for each string. The sequence of frets is: 12-14, 12-10, 12-10-12-10, 12-13-12-10, 12, and (12). The notation includes wavy lines above the staff to indicate bends or vibrato.

The first staff of music is written on a treble clef with a key signature of one sharp (F#). It contains a sequence of notes with fingerings indicated by numbers 0-12. The notes are: G4 (0), A4 (0), B4 (0), C5 (3), D5 (3), E5 (3), F#5 (5), G5 (5), A5 (5), B5 (8), C6 (8), D6 (8), E6 (10), F#6 (10), G6 (10), A6 (10), B6 (10), C7 (12), D7 (10), E7 (12), F#7 (11), G7 (10).

[illegible]

The second system of the musical score for 'The Rose Tree' consists of two staves. The upper staff continues the melody from the first system, featuring a key signature of one sharp (F#) and a common time signature (C). The melody is written in a treble clef and includes various musical notations such as eighth notes, quarter notes, and slurs. The lower staff provides the accompaniment, primarily using quarter and eighth notes, with some rests. Above the lower staff, there are several 'full' markings with arrows pointing to specific notes, indicating full chords or full notes. The system concludes with a final note and a wavy line, suggesting a continuation or a specific musical effect.

A5 E5 G5 A5 C5 N.C.

Oh.

Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 2, 2 times
N.C.(E7)

(Dsus2)

Set the ball — a - roll - in', I'll be click - ing off — the miles. — On the

full

22

* Play 1st time only.

Gtr. 3 tacet (C) (D) (C) (A)

train of con - se - quenc - es, — my box - car life o' style. — My

(E7) (Dsus2)

think - ing is — de - railed, — I'm tied — up to the tracks. — The

(C) (D) 1. (C/E) (A/F#) 2. (C/E) (A/F#)

train of con - se - quenc - es, there ain't no turn-in' back. — ain't no turn-in' back. —

1., 2.

3.

Outro

Gtrs. 1 & 2: w/ Rhy. Fig. 1
N.C.(E5)

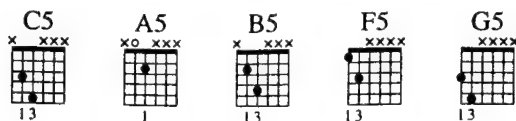
Bb5 Bb5

Addicted To Chaos

Words and Music by Dave Mustaine

Tune Down 1/2 Step:

- ① = E♭ ④ = D♭
② = B♭ ⑤ = A♭
③ = G♭ ⑥ = E♭



Intro

Moderately Slow Rock ♩ = 98

Em N.C. Rhy. Fig. 1 *Gtrs. 1 & 2 D N.C.

(drums) 4

*fade in P.M. P.M. P.M. P.M.

T A B

5 7 0 0 0 5 7 5 7 0 4 5 0 0 0 5 7 5 7 0

*w/ dist. **Gradual fade in till Verse (f).

A7 N.C. D5 N.C. End Rhy. Fig. 1

P.M. P.M. P.M. P.M.

5 4 0 0 0 5 7 5 7 0 7 5 0 0 0 5 7 5 7 0

Verse

Gtrs. 1 & 2: w/ Rhy. Fig. 1, 3 3/4 times

Em N.C.

D N.C.

A7 N.C.

1. On - ly yes - ter - day _ they told me you were gone. _ All these nor - mal peo - ple,
2. Light shined on my path, _ turn bad days in - to good. _ Turn break-downs in - to blocks,

D5 N.C.

Em N.C.

D N.C.

- will I find an-oth-er one? _ Mon-key on _ my back, _ ach - ing in _ my bones. _
I smashed 'em 'cause I could. _ My brain was la-bored, my head would spin. _

A7 N.C.

D5 N.C.

Gtr. 3: w/ Fill 2, 2 times, 2nd time
Em N.C.

- I for-got _ you said, _ "One day you'll walk a - lone." _ I said _ I need you,
Don't let me down, _ don't give up, don't give in. _ The rain comes down, _

Fill 2
Gtr. 3

T 8 7 5

A 5 4 2

B

D N.C. A7 N.C. D5 N.C.

does that make me wrong? _
the cold wind blows. _

Am I _ a weak man?
The plans we made _

Are you feel-ing strong? _
are back up on _ the road. _

Gtr. 4: w/ Fill 2A, 2nd time
Em N.C. D N.C. A7 N.C.

My heart was black - ened, _ it's blood-y red. _ A hole in _ my heart, _
Turn up _ my col - lar, wel - come the un - known. Re - mem - ber that you said, _

Pre-Chorus

Gtr. 4: w/ Fill 3, 3rd time
N.C.(Em) (D/F#) (G) (Am)

a hole in _ my head. _
_ "One day _ you'll walk a - lone." }

Who will help _ me up? _

Gtrs. 1 & 2
Gtr. 2
Gtr. 1 divisi

Gtr. 4 tacet, 3rd time
(Em) (D/F#) (G) (Am7) (Em) (D/F#)

Where's the help - ing hand? _

Fill 2A

Gtr. 4

T	12	10	8	
A	9	7	5	
B				

Fill 3

Gtr. 4

(G)

(Am)

(Em)

(D/F#)

C5

Gr. 2 //

Will — you turn. on me? — Is this my fi — nal stand? —

Gr. 1

P.M. — — — P.M. — — — P.M. — — —

(Gr. 2 cont. in slash)

5 4 5 5 4 4 5 7 7 7 2 0 3 2 0 2 0 3 2 0 2 0 3 2 0 3

3 2 3 5 7 3 5 3 0 2 3 2 5 2

To Coda ⊕ Chorus

A5

B5

A5
Rhy. Fig. 2A

F5

G5

End Rhy. Fig. 2A

In — a dream — I can — not

*Rhy. Fig. 2
mf

Gr. 3 (dist.)

Gr. 1 divisi

P.M. — — —

5 3 3 3 2 4 0/0 17/5 19/7 18/6 19/7 17/5 0/0 15/3 17/5 16/4 17/5 15/3

3 3 3 3 0 2

*Rhy. Fig. 2 refers to Gtrs. 1 & 3.

**Gr. 3 indicated to left of slashes in TAB.

Gtrs. 1 & 3: w/ Rhy. Fig. 2, 2 times

Gr. 2: w/ Rhy. Fig. 2A, 2 times

A5

F5

G5

A5

F5

G5

see

tan — gled ab — stract fal — la — cy.

Ran — dom tur-moil builds in

N.C. 1. Em N.C.

me. I'm ad — dict — ed, ad — dict — ed to cha-os. †(cha-os

*Rhy. Fill 1

Gr. 3

Gtrs. 1 & 2 divisi

**

P.M. — — — P.M.

0/0 14/2 16/4 17/5 16/4 17/5 15/3 14/2 15/3 14/2 15/3 13/1 7 15 0 0 0 5 7 5

*Rhy. Fill 1 refers to Gtrs. 1, 2 & 3.

**Gr. 3 indicated to left of slashes in TAB.

†echo repeats

Gtr. 4: w/ Fill 1
Gtr. 3: tacet
D: N.C.

A7 N.C.

D5 N.C.

cha-os cha-os)

Gtrs. 1 & 2

P.M. P.M. P.M. P.M. P.M. P.M.

4 5 0 0 0 5 7 5 7 0 5 5 4 0 0 0 5 7 5 7 0 5 7 5 0 0 0 5 7 5 7 0 5

2.

Guitar Solo

Gtr. 3: tacet
N.C.

G5

dict-ed to cha-os, ta!

Gtr. 4

12 13 15 12 14 15 12 14 15 14 12 12 14 14 13 15 18 15

Gtr. 3

Rhy. Fig. 3
Gtrs. 1 & 2

End Rhy. Fig. 3

Gtrs. 1 & 2
divisi*

P.M. P.M. P.M.

15/3 14/2 15/3 17/5 17 5 7 7 5 7 8 7 7 5 7 6 5 3 3 5 5 3 5 6 5 X X X 5

*Gtr. 3 indicated to left of slashes in TAB.

Fill 1
Gtr. 4 (dist.)

f *full*

T
A
B

X 9 11 12 9 11 12 12 11 12 11 12 12 14 (14)

Gtrs. 1 & 2: w/ Rhy. Fig. 3, 3 times
N.C.

Rhy. Fig. 4
Gtrs. 1 & 2

End Rhy. Fig. 4

Gtrs. 1 & 2: w/ Rhy. Fig. 4
N.C.

D.S. al Coda

(cont. in Fill 3)
full

⊕ *Coda*

Chorus

Gtrs. 1 & 3: w/ Rhy. Fig. 2, 3 times

Gtr. 2: w/ Rhy. Fig. 2A, 3 times

A5

F5

G5

A5

In a dream - I can-not see

In a dream - I can-not

tan - gled ab - stract fal - la - cy.

see

F5

G5

A5

F5

G5

tan - gled ab - stract fal - la - cy. Ran - dom tur-moil builds in me.

Ran - dom tur-moil builds in

Gtrs. 1, 2 & 3: w/ Rhy. Fill 2

N.C.

Gtrs. 1 & 3: w/ Rhy. Fig. 2, 3 times

Gtr. 2: w/ Rhy. Fig. 2A, 3 times

A5

me, oh, ___ builds, builds, builds... In ___ a dream -

F5

G5

A5

___ I can - not see In ___ a dream - I can - not see

tan - gled ab - stract fal - la -

Rhy. Fill 2

Gtr. 3

Gtrs.
1 & 2
divisi

T									
A	14/2	16/4	17/5	16/4	17/5	15/3	17/5	16/4	17/5
B	0/0					0/0		0/0	

*Gtr. 3 indicated to left of slashes in TAB.

F5 G5 A5 F5 G5

cy. tan - gled ab - stract fal - la - cy. Ran - dom tur-moil builds in me. Ran - dom tur-moil builds in

Gtrs. 1, 2 & 3: w/ Rhy. Fill 1
N.C.

me. I'm ad - dict - ed to, (Ad - dict - ed I'm ad - dict - ed to the ad - dict - ed to

Outro
Gtr. 3 tacet
N.C.

cha-os. cha-os.) ****cha-os cha-os cha-os** †Ad-

***Rhy. Fig. 5**
Gtr. 2
Gtr. 1 *divisi*

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

End Rhy. Fig. 5

*Rhy. Fig. 5 refers to Gtrs. 1 & 2. ****echo repeats** †w/ pre - echo & echo repeats.

Gtrs. 1 & 2: w/ Rhy. Fig. 5, 3 times

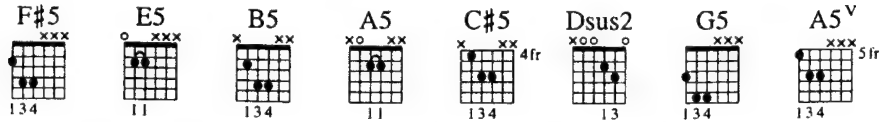
dict - ed, (Ad - dict - ed.) ad - dict - ed (Ad - dict - ed.) to

cha - os, (Ad - dict - ed.) cha - os. (Ad - dict - ed.) Ad - dict - ed to

cha - os, (Ad - dict - ed.) cha - os. (Ad - dict - ed.)

A Tout Le Monde

Words and Music by Dave Mustaine



Tune Down 1/2 Step:

- ① - E♭ ④ - D♭
② - B♭ ⑤ - A♭
③ - G♭ ⑥ - E♭

Verse

Moderately ♩ = 101

band tacet

N.C.(F#m)

1. Don't re - mem - ber where I was, I re -

Rhy. Fig. 1
* Gtr. 1
mf let ring throughout

TAB

* clean elec. (doubled by acous.)

(Bm7) (Gsus2) (A5)

al - ized life was a game.

End Rhy. Fig. 1

Gtr. 1: w/ Rhy. Fig. 1, 3 times

(F#m) (E6add4) (Bm7) (Gsus2) (A5)

Verse The more ser - i-ous-ly I took things, the hard - er the rules be - came.

N.C.(F#m) (E6add4) (Bm7) (Gsus2) (A5)

2. I had no i - dea what it'd cost, my life passed be - fore my eyes.

(F#m) (E6add4) (Bm7) (Gsus2) (A5)

I found out how lit-tle I ac-com - plished, all my plans de - nied.

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Pre-Chorus
band enters
Gtr. 1 tacet
F#5

*A5/F# *B5/F#

1. So as you read — this, know my friends, I'd love to stay with you all. —
2. Mov-ing on is a sim-ple thing, what it leaves be-hind is hard..

Gtrs. 2 & 3 (elec.)

f w/ dist. P.M. — — — — — P.M. — — — — —

*Chords implied by bass & gtr.

F#5 A5 B5

— Smile when you think of me, my bod-y's gone, — that's
— You know the sleep-ing feel no more pain, — and the liv-ing all — are — scarred..

P.M. P.M. — — — — — P.M.

D5

Chorus
F#5
Rhy. Fig. 2A

Gtrs.
2 & 3 //

all. ———— A tout le monde. —

Rhy. Fig. 2
Gtr. 1

(cont. in slash) let ring ————

F#5

E5

B5

F#5

G5

A5^v

(cont. in notation)

Pre-Chorus

Gtr. 4: w/ Filt 1

G#5

*B5/G#

Gtr. 4 tacet

*C#5/G#

So as you read, know my friends, I'd love to stay with you all.

So as you read,

know my friends, _

I'd love to stay with you all. _

Gtrs. 2 & 3

The first system of the musical score for 'The Rose Tree' is written on a single staff. It begins with a treble clef and a key signature of three sharps (F#, C#, G#). The melody starts with a half note G4, followed by a half note A4, and then a half note B4. This is followed by a half note C5, then a half note B4, and then a half note A4. The melody continues with a half note G4, then a half note F#4, and then a half note E4. The system concludes with a double bar line. Below the staff, the tempo marking 'P.M.' is written.

P.M. _ _ _

P.M.

P.M.

[illegible]

*Chords implied by bass & gtr.

Fill 1
Gtr. 4

TAB

G5

A5^v

G5

F#5

E5

Slower ♩ = 85

Gtr. 1: w/ Rhy. Fig. 1

N.C.(F#m)

(E6add4)

B5

N.C.

(cont. in notation)

Gtrs. 4 & 5

Gtrs. 2 & 3
divisi

rit.

(Bm7)

(Gsus2) (A5)

Gtrs. 2, 3, 4 & 5 tacet

(F#m6)

Gtr. 1

Gtr. 2: w/ Fill 2

F#m

dim.

*mp*let ring
rit.

Fill 2

Gtr. 2

Elysian Fields

Music by Dave Mustaine
Words by Dave Mustaine and David Ellefson

Tune Down 1/2 Step:

- ① = E♭ ④ = D♭
② = B♭ ⑤ = A♭
③ = G♭ ⑥ = E♭

Intro

Moderate Rock ♩ = 129

Verse

E5 A5 G5 E5 C5

* w/ effect

1. Un - eas - y feel -
2. Soar - ing to —

Gtrs. 1 & 2

f w/ dist.

Rhy. Fig. 1

P.M. ————

TAB

* Sound of tape being slowed down.

A5 G5 E5 F5 G5 A5

— ing, burn - ing out — my eyes. —
the sun with blood up - on — their wings. —

End Rhy. Fig. 1

P.M. ———— P.M. P.M.

(5) 2 0 2 3 3 2 2

Gtrs. 1 & 2: w/ Rhy. Fig. 1, 2 3/4 times

G5 E5 C5 A5 G5 E5 F5 G5 A5

I — hope the end — is less pain - ful than — my life. —
Su - per - sti - tious dust left twist - ing in — the wind. —

G5 E5 C5 A5 G5 E5 F5 G5 A5

I stand on trial — be - fore — the gods — on judg - ment day. —
Man still has one — be - lief, — one de - cree — that stands — a-lone. — The

G5 E5 C5 A5 G5 E5 F5

A blink of an eye _____ be - tween _____ the cra - dle and _____ the grave. -
 lay - ing down of arms _____ is like can - cer to _____ their bones. -

Pre-Chorus

G5 F#5 C5 F#5 C5

One last look at vis - ions of _____ flesh. (Ah. _____)

Gtrs. 1 & 2

Rhy. Fig. 2

End Rhy. Fig. 2

P.M. P.M. P.M. P.M. P.M. P.M.

(3) 3 1 1 5 3 5 3 3 | 6 4 4 0 5 3 0 0 4 2 | 0 2 5 0 2 0

Gtrs. 1 & 2: w/ Rhy. Fig. 2, 2 times

F#5 C5 F#5 C5

The last best _____ hope _____ of man _____ on earth. -
 (Ah. _____)

F#5 C5 F#5 C5

Pon - tius Pi - late still wash - ing his hands. (Ah. _____)

Chorus

F#5 C5 F#5 F5 E5 Emaj9 **D⁹/F#

The world _____ don't wan-na be saved, on - ly left a - lone. _____
 (E - ly - sian _____ Fields. -)

Gtr. 2

Rhy. Fig. 3

Gtrs. 1 & 2

Gtr. 1
divisi

P.M. P.M. *

6 4 4 0 5 3 0 0 4 2 11 9 | X X 3 10 8 X X X | 0 0 0 7 0 7 0 7 7 9 9 8 7

*Gtr. 1 indicated to left of slashes in TAB.

** Bass notes throughout Chorus are implied by bass gtr.

Dmaj9/F# D⁶/F# Dmaj9/F# C5 *Voc. Fig. 1 G A5 N.C.

We are storm-ing the heav - ens

(E -

End Rhy. Fig. 3

(0 0 0 0 3 2 2 0 2 0 2)

(7 7 7 7 5 2 2 0 2 0 2)

* Bkgd. vocs. only.

Gtrs. 1 & 2: w/ Rhy. Fig. 3, 2 times E5 Emaj9 D⁶/F# Dmaj9/F# D⁶/F# Dmaj9/F# C5 G A5 Gtr. 3: w/ Fill 2, 3rd time N.C.

ly - sian Fields. to raise the swords and shields.

(E -

End Voc. Fig. 1

E5 Emaj9 D⁶/F# Dmaj9/F# D⁶/F# Dmaj9/F# C5 G A5 N.C.

ly - sian Fields. We as-cend to our des - ti - ny,

(E -

Half-Time Feel To Coda 1.

E5 Emaj9/D# D⁶ Dmaj9/C# C5 G/B A5

ly - sian Fields. to the E - ly - sian Fields.

Gtrs. 1 & 2

(0 0 0 0 0 3 2 0 0 0 0)

(9 7 7 7 5 4 5 5 5 5 5)

Fill 2

Gtr. 3

mp

full full

TAB

10 (10) 10 (10) 9 (9)

2.
Gtr. 3: w/ Fill 1

End Half-Time Feel

C5 G/B A5 N.C.

Fields.

P.M.

Harmonica Solo

End Half-Time Feel

N.C.

1., 2., 3.

4.

D.S. al Coda

(E -

P.M.

⊕ Coda

Gtrs. 1 & 2: w/ Rhy. Fill 1
Gtr. 3: w/ Fill 3
w/ Voc. Fig. 1, 4 times

C5 G/B A5 N.C.

Fields.

Outro-Chorus

End Half-Time Feel

Gtrs. 1 & 2: w/ Rhy. Fig. 3, 3 times

E5 Emaj9 D⁶/F# Dmaj9/F# D⁶/F# Dmaj9/F#

We are storm-ing the heav-ens
(We are storm-ing the

Fill 1

Gtr. 3(dist.)

pp

TAB

14 16 14 14 16 14 16 14 14 16 14 14 (14)

Fill 3

Gtr. 3

pp

TAB

14 16 14 14 16 16 14 14 14 14 14 16 16

Rhy. Fill 1

Gtrs. 1 & 2

P.M.

TAB

0 3 2 0 0 0 0 0 0 0

C5 G A5 N.C. E5 Emaj9 D⁶/F# Dmaj9/F# D⁶/F# Dmaj9/F#

heav - ens _____ to raise the swords and shields. _____
 _____ to raise the swords and

C5 G A5 N.C. E5 Emaj9 D⁶/F# Dmaj9/F# D⁶/F# Dmaj9/F#

shields. _____) We as - cend to our des - ti - ny, _____
 _____ (We as - cend to our

C5 G A5 N.C. E5 Emaj9/D# D⁶ Dmaj9/C#

des - ti - ny, _____) to the E - ly - sian

Gtr. 3

rit.

1/2

7 7 5 8 8 8 5 5 3 3 5 4 3 2 (2)

Gtrs. 1 & 2

rit.

0 0 0 0
 0 7 0 5
 9 8 7 6
 9 9 7 7

C5 G/B A5 Freely

Fields. _____

full full full full

5 0 8 (8) 5 8 5 5 8 5 8 5 7 7 (7) 5 7

0 3 2
 5 4 2
 5 5 0

Words and Music by Dave Mustaine

③ = G \flat ⑥ = E \flat

band tacet
N.C.(E5)

(E5)	(F5)	(D5)	band tacet N.C.(E5)
------	------	------	------------------------

Gtrs. 1 & 2

(F5)

1

(C)

(B)

2. band enters

(C)

(B)

1. A

End Rhy. Fig. 1

N.C.(E5)

(F5)

(C)

(B)

(E5) (F5) (C) (B)



Feed - ing peo - ple's rage, — the big cat's left it's cage. — Back
show's a - round - the bend, — the an - oth-er long lost friend. — Oh, —

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(E5) (F5) (C) (B)

in the bus a gain to catch an oth - er plane. This be -
face - less as the snow, there's noth - ing spe - cial a - bout the road. It's

(E5) (F5) (C) (B)

hav - ior's quite in - sane, but we do it for the fame.
just an - oth - er haul, it's just too damn long, that's all.

Chorus

Gtr. 3: w/ Fill 1, 3rd time

E5 B5 Bb5 G5 F5 E5 B5 Bb5 G5 F5 E5

Lost my mind, lost all my mon - ey,

Gtrs. 1 & 2

Rhy. Fig. 2

End Rhy. Fig. 2

P.M.

0 9 9 8 5 3 2 0 9 9 8 5 3 2 0

Gtrs. 1 & 2: w/ Rhy. Fig. 2, 6 times

B5 Bb5 G5 F5 E5 B5 Bb5 G5 F5 E5

I lost my life to the kill - ing road.

B5 Bb5 G5 F5 E5 B5 Bb5 G5 F5 E5

I lost my mind, lost all my mon - ey,

To Coda

B5 Bb5 G5 F5 E5 B5 Bb5 G5 F5 E5 Bb5 G5 F5 E5

1. I lost my life to the kill - ing road. 2. The road.

Interlude

N.C.(E5)

Gtrs. 1 & 2

(F5) (C) (B)

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

0 7 0 0 8 0 0 7 8 5 7 3 2 1 1 1 1 1 8 7 5 5 4 4

Fill 1

Gtr. 3

loco

TAB 9

(E5)

Gtr. 3(dist.)

F#5

mf

X X 9

P.M. - - - P.M. - - - P.M. - - - P.M. P.M. - - - P.M. P.M. P.M. P.M.

0 0 7 0 0 8 0 0 7 8 5 7 5 3 2 7 8 0 5 7 0 3 5 0 2 3 0 2 2 0 4 2

Guitar Solo

F#5

G5

E5

G5

3

1/2

(11)

Rhy. Fig. 3

P.M. - - - - -

P.M. - - - - -

4 2 2 2 2 2 2 4 2 4 2 4 5 2 0 2 0 0 0 0 0 0 5 3

Gtrs. 1 & 2: w/ Rhy. Fig. 3, 3 3/4 times

F#5

G5

E5

3

1/2

(11) 12 11 9 9 8 9 8 (8) 2 (2) 11 11 11 11 11 (11) 16 14 16 17 14 15

End Rhy. Fig. 3

P.M. - - - - - P.M. - - - - -

(5/3) 0 0 5 0 0 4 2

G5 F#5

let ring -

G5 E5

G5 F#5

G5 E5

G5 F#5

8va

full

G5 E5 G5

8va

Gtrs. 1 & 2: w/ Rhy. Fill 1 F#5 G5 E5

8va

Gtrs. 1 & 2: w/ Rhy. Fig. 1, 2 times (F5) (C) (B)

N.C.(E5)

8va

(E5) (F5) (C) (B) D.S. al Coda

8va

⊕ Coda

Outro-Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 2, 8 times

Bb5 G5 F5 E5 B5 Bb5 G5 F5 E5 B5 Bb5 G5 F5 E5

I lost my mind, lost all my mon-ey,

B5 Bb5 G5 F5 E5 B5 Bb5 G5 F5 E5

I lost my life to the kill-ing road.

Double-Time Feel

B5 Bb5 G5 F5 E5 B5 Bb5 G5 F5 E5

I lost my mind, lost all my mon-ey,

B5 Bb5 G5 F5 E5 B5 Bb5 G5 F5 E5

I lost my life to the kill-ing road.

Rhy. Fill 1

Gtrs. 1 & 2

P.M. P.M.

TAB

(5) 0 0 3 0 0 2 4 2 4 2 5 0

Blood Of Heroes

Words and Music by Dave Mustaine

Tune Down 1/2 Step:

① = E♭ ④ = D♭

② = Bb ⑤ = Ab

③ = G \flat ⑥ = E \flat

Intro

Moderately ♩ = 115

Am(add9)

$$^* \text{Am}(\text{add9/C})$$

Gtr. 1 (acous.)

mf let ring throughout

* Bass plays C.

*Am(add9/F)

*Am(add9/E)

** Gtrs.
2 & 3

C
5
3fr
ff
(cont. in notation)

* Bass plays F.

* Bass plays E.

** elec. w/ dist.

A5 N.C. (C5) (D5) N.C. F5 N.C. G5 A5 N.C. (C5) (D5) N.C. F5 N.C. D5 N.C.
Rhy. Fig. 1 End Rhy.

End Rhy. Fig. 1

Verse

Gtrs. 2 & 3: w/ Rhy. Fig. 1, 2 times

A5 N.C. (C5) (D5) N.C. F5 N.C. G5 A5 N.C. (C5) (D5) N.C. F5 N.C. D5 N.C.

1. Walk - ing stiff, let me tell ____ ya, -

bet-ter left _ for dead. _____

A5 N.C. (C5) (D5) N.C. F5 N.C. G5 A5 N.C. (C5) (D5) N.C. F5 N.C. D5 N.C.

And now we are on a mis - sion,

well, it's full speed - a - head.

§ Verse

Gtrs. 2 & 3: w/ Rhy. Fig. 1, 1 3/4 times

A5 N.C. (C5) (D5) N.C. F5 N.C. G5 A5 N.C. (C5) (D5) N.C. F5 N.C. D5 N.C.

2. My leg - ion's when we do the crime. _____

Let's get one thing straight. —

3. We've been run down ev-'ry hill. _____

Chased up all the dead end streets.

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31

A5 N.C. (C5) (D5) N.C. F5 N.C. G5 A5 (C5) (D5)

To get there ear - ly is on time. _____
 But if you try to cut us out, _____

And show-ing up — on time is
 you'll get a kick in the

N.C. F5 N.C. D5 N.C. A5 N.C. (F) N.C.

late. _____
 teeth. _____

La - dies — and gents,
 La - dies — and gents,

we're still — a - live. By the
 we're still — a - live. By the

Gtrs. 2 & 3 Rhy. Fig. 2

P.M. — — — — P.M. P.M. — —

0 0 0 0 1 0 0 0 3 2 3 2 0 1 2 3 2 3 2 0

(D) N.C. (E5) N.C.

skin of — our teeth,
 skin of — our teeth,

now it's kill - ing time. —
 now it's kill - ing time. —

Gtr. 3 Gtrs. 2 & 3 End Rhy. Fig. 2

Gtr. 2 divisi *

5/5 6 7 5/8 6 7 7 0/7 0 2 3 2 0 3 2

* Gtr. 3 indicated to right of slashes in TAB.

Gtrs. 2 & 3: w/ Rhy. Fig. 2 A5 N.C. (F) N.C. (D) N.C.

An - gel in our pock - et, dev - il by our side. —
 Fast - en up our head - belts, it's time to ride the skies. —

We ain't go-ing no - where 'cuz
 It's time to be im - mor - tal, 'cuz

(E5) N.C. To Coda 1 F5 G5 N.C.

he - roes nev - er die. —
 he - roes nev - er die. —

*Gtr. 5 mf

*Gtr. 4 divisi mf

6 8 12/5 13/6 12/5 12/5 13/6 15/8 12 5
 3 5 14/7 5 3

*elec. w/ dist.

* Gtr. 5 indicated to left of slashes in TAB.

Chorus

Gtrs. 4 & 5: w/ Fill 1, 1st time

Gtr. 4: w/ Fill 2, 2nd time

Gtrs. 2 & 3: w/ Rhy. Fig. 1, 2 times

A5 N.C. (C5) (D5) N.C. F5 N.C. G5 A5 N.C. (C5) (D5) N.C. F5 N.C. D5 N.C.



D.S. al Coda 1

To Coda 2

A5 N.C. (C5) (D5) N.C. F5 N.C. G5 A5 N.C. (C5) (D5) N.C. F5 N.C. D5 N.C.



Coda 1

Guitar Solo

Gtr. 3 tacet

A5 Bb5 A5

Rhy. Fig. 3

G5 F5 E5 F5 E5

G5 A5 Bb5 A5

G5 D5 E5^{VII} F5^{VIII} E5^{VII}

D5 Bb5

End Rhy. Fig. 3



Gtr. 2: w/ Rhy. Fig. 3, 2 times

A5 Bb5 A5 G5 F5 E5 F5 E5

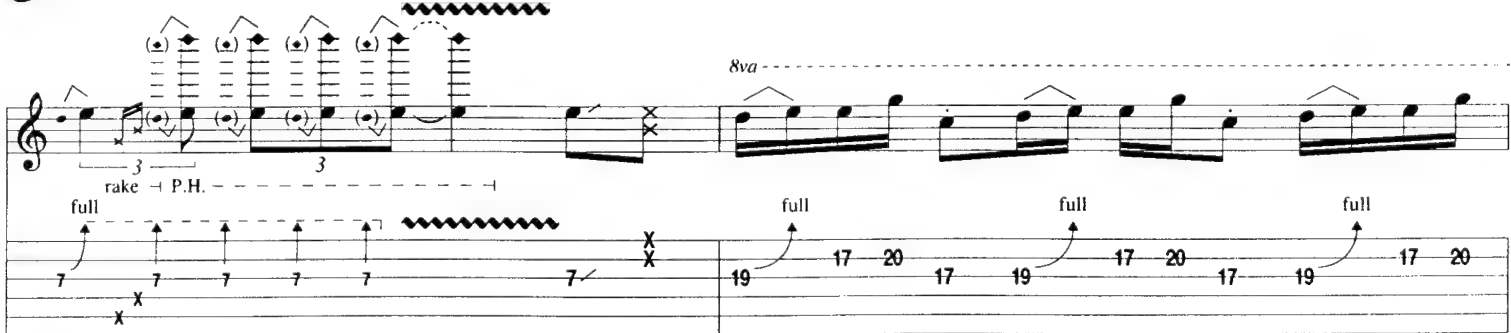
G5 A5 Bb5 A5

G5 D5

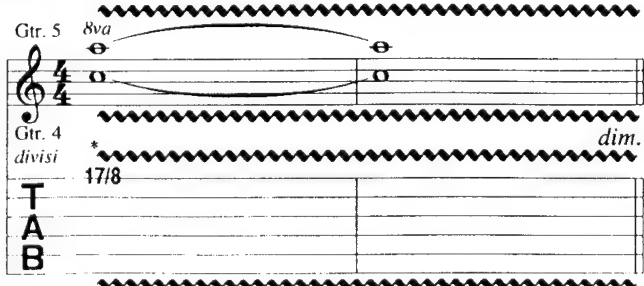


pitch: A, B, A

E5 F5 E5 D5 Bb5 A5 Bb5 A5 G5 F5

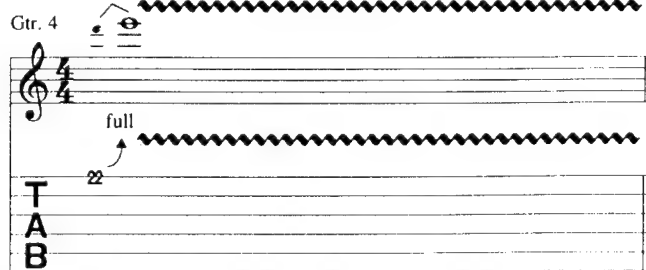


Fill 1



* Gtr. 5 indicated to left of slashes in TAB.

Fill 2



Coda 2

Bridge

Gtrs. 2 & 3: w/ Rhy. Fig. 4, 3 times

B5 N.C.

F#5 G5 F#5 N.C.

E5 N.C. C5 B5 N.C.

Blood _ of he - roes. _____

Rhy. Fig. 4
Gtrs. 2 & 3

End Rhy. Fig. 4

P.M. - - - P.M. - - - P.M. - - - P.M.

F#5 G5 F#5 N.C. E5 N.C. C5 B5 N.C.

F#5 G5 F#5 N.C. E5 N.C. C5 B5 N.C.

Blood _ of he - roes. _____

Blood _ of he - roes. _____

Outro-Chorus

Gtrs. 2 & 3: w/ Rhy. Fig. 1, 2 times

F#5 G5 F#5 N.C. E5 N.C. C5 A5 N.C. (C5) (D5) N.C.

F5 N.C. G5 A5 N.C. (C5) (D5)

They nev-er die. _____
(Still a - live. _)

Blood _ of he - roes. _____
(Nev - er die. _

N.C. F5 N.C. D5 N.C. A5 N.C. (C5) (D5) N.C.

F5 N.C. G5 A5 N.C. (C5) (D5)

Blood _ of he - roes. _____
(Still a - live. _)

Blood _ of he - roes. _____
(Nev - er die. _

N.C. F5 N.C. D5 N.C.

F5

G5

G#5 N.C.

A5

Blood _ of he - roes. _____ Ah. _____

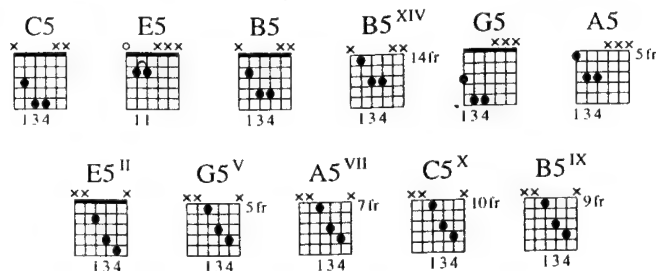
Gtrs. 2 & 3

P.M. - - - - -

Family Tree

Music by Dave Mustaine, David Ellefson and Nick Menza

Words by Dave Mustaine



Tune Down 1/2 Step:

- ① = E \flat ④ = D \flat
 ② = B \flat ⑤ = A \flat
 ③ = G \flat ⑥ = E \flat

Intro

Moderate Rock $\text{♩} = 123$

*Gtrs. 1 & 2

N.C.(E5) (Dadd9) (C) (Dadd9) (Dadd9)

f let ring ———— | let ring ———— | let ring ———— | let ring ———— | let ring ———— |

0 0 0 0 0

TAB 9 9 9 7 7 7 5 5 5 7 7 7 7 7 7

*Gtr. 1 (clean elec.)
 Gtr. 2 (dist. elec.)

(Badd4) N.C. E5

let ring ———— | *w/ dist. 1/4 P.M. ———— |

0 0 0 0 0

4 4 5 (5) 2 2 2 0

*Gtr. 1

Verse

Gtrs. 1 & 2 tacet, 1st time
 Gtrs. 1 & 2: w/ Rhy. Fill 1, 2nd time

N.C.

1. For - got - ten things re - mem - bered. The ti - gers eat their _ young. _
 2. When you hear them say, "Trust _ me," don't wait to see what's _ next. _

The bod - y stayed, but in - side the head the mind was on the _ run. _
 Thrown to the wolves, for - ev - er trust-ing. Raised in a form of liv-ing hell. _

Rhy. Fill 1

Gtrs. 1 & 2

dim.

TAB 2 2 0

Con spir - a - cy of — si - lence. The on - ly way out of pain —
Sing a one note song of rage. Live and die with - in your heart..

Gtr. 2
Gtr. 1
divisi

* P.M. P.M.

*Both gtrs.

is turn a - round, run through it man. Too wet
So be - ware — in the shad - ows, — your fam -

P.M. P.M. P.M.

Pre-Chorus

Gtrs. C5
1 & 2 //

'ly tree to come in from the rain. Tell — them... — } I know.
waits in the dark. — I — say... — }

Gtr. 3 (dist.)
mf

(cont. in slash)

P.M. P.M.

C5

Fill 2

8va

Gtr. 4

TAB

14 19 17 16 15 17 15 14 (14) 12 15 12 12 15 15 (15)



Chorus

Gtr. 3 tacet, 1st & 2nd times
Gtr. 3: w/ Fill 3, 3rd time

Gtr. 3 tacet, 3rd time

E5 N.C. G5 F#5 N.C. E5 N.C. D#5 B5 N.C. E5 N.C. G5 F#5 N.C. E5

Rhy. Fig. 1
Gtrs. 1 & 2

Let me show you how I love you. It's our se -

P.M. - - - - P.M. P.M. - - - - P.M. P.M. - - - - P.M.

9 12 11 9 8 9 9 12 11 9

0 0 0 0 0 0 0 0 0 0

N.C. C5 E5 N.C. G5 F#5 N.C. E5 N.C. D#5 B5 N.C. E5

- cret, you and me. Let me show you how I love

P.M. - - - - P.M. P.M. P.M. P.M.

(9) 10 12 11 9 8 9 8 9 9

0 0 8 0 0 0 0 0 0 0

1. N.C. G5 F#5 N.C. C5 2. N.C. G5 F#5 N.C. E5 N.C. C5

- you. But keep it in the fam - i - ly. - you. But keep it in the fam - i - ly

End Rhy. Fig. 1 Rhy. Fill 2 End Rhy. Fill 2

P.M. - - - - P.M. P.M. P.M. P.M.

(9) 12 11 10 12 11 9 10 12 11 9

0 0 0 0 0 0 0 0 0 0 0

Gtrs. 1 & 2: w/ Rhy. Fig. 1
E5 N.C. G5 F#5 N.C. E5 N.C. D#5 B5 N.C. E5

tree. Let me show you how I love

N.C. G5 F#5 N.C. E5 N.C. C5

- you. It's our se - cret, you and me.

Fill 3
Gtr. 3

full

15

T
A
B

To Coda ⊕

E5 N.C. G5 F#5 N.C. E5 N.C. D#5 B5 N.C. E5 N.C. G5 F#5 N.C. C5

Let me show you how I love you. The se - cret, huh,

B5 E5 D/F# G D5/A

of the fam - i - ly tree.

Gtr. 3

4 5 4 7 4 5 8 7 8 7 5 10 11 10 8 10 5 5 7 8 8 8 7

Gtrs. 1 & 2 Rhy. Fig. 2

P.M. let ring

*Gtr. 1: w/ clean tone

4 5 4 7 4 5 8 7 8 7 5 10 11 10 8 10 5 5 7 8 8 8 7

C5 G5 Dadd4

4 5 4 7 4 5 8 7 8 7 5 10 11 10 8 10 5 5 7 8 8 8 7

End Rhy. Fig. 2

P.M. let ring let ring let ring

4 5 4 7 4 5 8 7 8 7 5 10 11 10 8 10 5 5 7 8 8 8 7

Gtrs. 1 & 2: w/ Rhy. Fig. 2

E5 D/F# G D5/A

4 5 4 7 4 5 8 7 8 7 5 10 11 10 8 10 5 5 7 8 8 8 7

A5^{VII}C5^XB5^{IX}D.S. al Coda
(take 2nd ending)

(cont. in notation)

8va

(cont. in Fill 3)

⊕ Coda

Gtrs. 1 & 2: w/Rhy. Fill 2

N.C.

G5

F#5

N.C.

E5

N.C.

C5

Outro

Begin Fade

Gtrs. 1 & 2: w/ Rhy. Fig. 1, 1st 4 meas., 2 times

E5

N.C.

G5

F#5

N.C.

E5

N.C.

D#5

B5

N.C.

E5

N.C.

G5

F#5

N.C.

E5

N.C.

C5

Gtr. 3

mf

Fade Out

E5

N.C.

G5

F#5

N.C.

E5

N.C.

D#5

B5

N.C.

E5

N.C.

G5

F#5

N.C.

E5

N.C.

C5

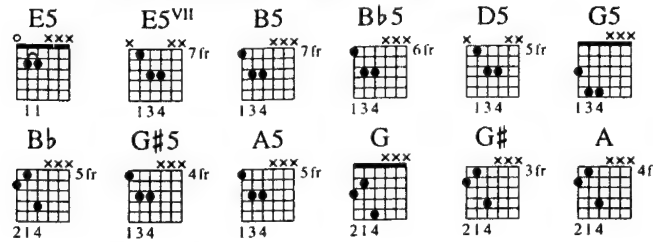
* Vib. bent string only.

Youthanasia

Words and Music by Dave Mustaine

Tune Down 1/2 Step:

- ① = E \flat ④ = D \flat
 ② = B \flat ⑤ = A \flat
 ③ = G \flat ⑥ = E \flat



Intro

Moderate Rock $\text{♩} = 134$

Half-Time Feel

*Gtrs. 1 & 2 Rhy. Fig. 1

E5 F#5 G5 A5 N.C. A5 A#5 B5 End Rhy. Fig. 1

1., 2., 3. 4.

ff

TAB: 2 4 5 7 5 (5) 7 8 9 0 2 4 5 6 7

*w/ dist.

N.C. Riff A 1., 2., 3. 4. End Riff A

f P.M. P.M. full P.M.

TAB: 2 2 2 5 2 5 3 5 6 5 3 (2) 5 3 5 2 0 1

Verse

Gtrs. 1 & 2: w/ Riff A

N.C.

1. Who'd be - lieve, _ with the way _ things are here, _ we'd be go - ing an - y -
 2. Luck de - sert - ed me _ and the truth beat out my brains. _ Men rise on

Gtrs. 1 & 2: w/ Riff A, 1st 6 meas.

where tell - ing peo - ple how to live? Who'd be - lieve _ we'd spend more
 step - ping stones _ of their selves to high - er things. _ I've stepped _ o - ver lots of

Gtrs. 1 & 2: w/ Riff A1

ship - pin' drugs and guns, _ than to ed - u - cate _ our sons? _ Sor - ry, that's what they did. _
 bod - ies on my way. _ Thanks for the in - form - a - tion, _ don't need no more an - y - thing. _

Riff A1
 Gtrs. 1 & 2

P.M.

TAB: 2 2 2 5 2

Pre-Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 1, 1st 7 meas.

E5 F#5 G5 A5 N.C. E5 F#5 G5 A5 N.C.

I can't help — but think, — I can't help — but think, —

1.
Gtrs. 1 & 2: w/ Rhy. Fig. 1, last meas.

E5 F#5 G5 A5 N.C. E5 F#5 G5 A5 A#5 B5

I — can't help — but think — some — one's — for — sak — en you and me.

2. G5 F#5 E5 E5^{VII} B5 Bb5 D5 E5 E5^{VII}

Rhy. Fig. 2

Gtrs. 1 & 2

en you and me. — We are the damned of all — the world, — with

Riff B
*Gtr. 3 *mf*

*Gtr. 4 *mf*
divisi

(cont. in slash)

*w/ dist.

B5 Bb5 G5 E5 E5^{VII} B5 Bb5 D5 E5 E5^{VII} B5 Bb5

End Rhy. Fig. 2

sad — ness in our hearts. — The wound — ed of — the world. — We've been — hung out — to dry. —

Gtrs. 3 & 4 Gtr. 3 Gtrs. 3 & 4 Gtr. 3 Gtrs. 3 & 4

End Riff B

Gtr. 4 *divisi*

Gtr. 4 *divisi*

Gtrs. 1 & 2: w/ Rhy. Fig. 2
Gtrs. 3 & 4: w/ Riff B

E5 B5 Bb5 D5 E5 B5 Bb5 G5

— You did — n't want us an — y — way. — And now we're mak — ing up — our minds. —

E5 B5 Bb5 D5 E5 B5 Bb5

— You tell us how to run — our lives. — We run for youth - an - a - si - a.

Interlude
End Half-Time Feel

Gtrs. 1 & 2 N.C. Gtrs. 3 & 4 tacet 1., 2., 3.

P.M. P.M.

Guitar Solo

Gtr. 2 tacet

Rhy. Fig. 3

G5 G#5 A5 E5 B5 Bb G5 G#5 A5

End Rhy. Fig. 3

Gtr. 1

Gtr. 3

4. P.M. (Gtr. 1 cont. in slash)

full

Gtr. 1: w/ Rhy. Fig. 3, 3 times

E5 B5 Bb G5 G#5 A5 E5

8va w/ bar w/ delay *dive let ring

-1 1/2 *Gradual dive continues into next meas. as Gtr. 4 enters mix.

B5 Gtr. 3 tacet 8va

Bb loco

17 19 14 14 15 14 17 15 14 12 15 12 14 12 15 10 11 10 13 10 11 10 11 10

G5

G#5

A5

E5

8va

let ring

12 11 10 12 10 12 14 12 10 13 12 10 12 10 13 16 17 16 19 15 17 15 19 15 17

B5 8va Bb

G5 G#5 A5 E
 ⑥ open
 Rhy. Fig. 4
 Gtrs. 1 & 2
 P.M.
 loco

*Vib. bent string only.

* G G# A E
 ⑥ open
 P.M. End Rhy. Fig. 4

* Gtr. 2 plays G5, G#5, A5. * Gtr. 2 plays A5, G#, G5.

Gtrs. 1 & 2: w/ Rhy. Fig. 4
 N.C.(E5) G G# A N.C.(E5) A G# G
 8va

⊕ Coda

Outro-Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 2

Gtrs. 3 & 4: w/ Riff B

E5 B5 Bb5 D5 E5 B5 Bb5 G5

We are the damned of all the world, with sad - ness in our hearts.

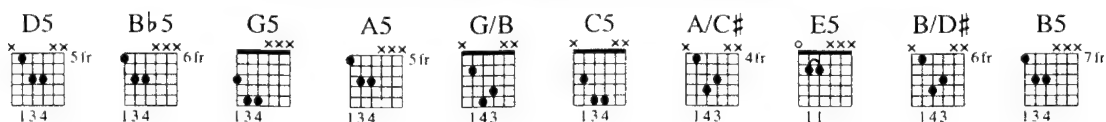
E5 B5 Bb5 D5 E5 B5 Bb5 N.C.

The wound - ed of the world. We run for youth - an - a - si - a.

I Thought I Knew It All

Music by Dave Mustaine, David Ellefson, Nick Menza and Marty Friedman

Words by Dave Mustaine and David Ellefson



Tune Down 1/2 Step:

① = E \flat ④ = D \flat

② = B \flat ⑤ = A \flat

③ = G \flat ⑥ = E \flat

Intro

Moderately $\text{♩} = 100$

Gtrs. 1 & 2 F#5 F5 N.C. F#5 G5 N.C. A5 F5 N.C. A5 B \flat 5 N.C. A5 G5

Rhy. Fig. 1 End Rhy. Fig. 1

ff w/ dist. P.M. P.M. P.M. P.M.

TAB: 4 3 0 0 2 3 0 0 5 1 0 0 5 6 0 0 5 3

Verse

Gtrs. 1 & 2: w/ Rhy. Fig. 1, 4 times

N.C. F#5 G5 N.C. A5 F5 N.C. A5 B \flat 5 N.C. A5 G5 N.C. F#5 G5 N.C. A5 F5

1. Some-where there's a rea - son why things go like they do. Some-where there's a rea - son why
2. Some-where there's a rea - son why things don't go my way. Some-where there's a rea - son that

N.C. A5 B \flat 5 N.C. A5 G5 N.C. F#5 G5 N.C. A5 F5 N.C. A5 B \flat 5 N.C. A5 G5

some things just fall through. We don't al-ways see — them for what they real - ly are. — But
I can - not ex - plain. Just like the change of sea - sons, just may not be my turn. — But

N.C. F#5 G5 N.C. A5 F5 N.C. A5 B \flat 5 N.C. A5 G5

I know there's a rea - son, just can't see it from — this far. — }
I know there's a rea - son, the les - son's mine — to learn. — }

Pre-Chorus

D5
Rhy. Fig. 2

B \flat 5

Gtr. 1 // >

May - be I don't like — it, but I have — no choice. —

Gtr. 2 Riff A

0 2 0 0 2 0 0 2 0 0 2 3 2 0 1 1 1 1

G5 A5

I know that some - where, some - one hears my voice.

2 0 2 0 2 0 2 3 2 0 2 0 2 0 2 0 2 3 2 0

3 3 3 3 0 0 0 0

D5 Bb5

May - be I don't like __ it, but I have __ no choice. __

0 2 0 0 2 0 0 2 0 0 2 3 2 0 2 0 2 0 2 0 2 3 2 0

0 0 0 0 1 1 1 1

G/B C5 A/C#

I know that some - where, some - one hears my voice.

End Riff A

2 0 2 0 2 0 2 3 2 0 2 0 2 0 0 2 0 2 0 0

2 2 2 2 3 3 3 4 4 4

Chorus
E5
Rhy. Fig. 3

Gtr. 1

I thought I knew it all. __ (I thought I knew it all. __

Riff B

Gtr. 2

*Gtr. 3 *mf* *divisi*

12 10 12 12 10 12 12 10 12 12 11 12 12 11 12 14

*w/ dist.

E5

Guitar Solo

File 1

Gtr. 4 (dist.)

Musical notation for the first system of 'The Wind'. The staff is in G major (one sharp) and 4/4 time. The melody consists of a quarter note G, a quarter note A, a quarter note B, and a quarter note C. The bass line consists of a quarter note G, a quarter note A, a quarter note B, and a quarter note C. The dynamic marking is *mf*. The tempo marking is 'full'. The fret numbers for the bass line are 15, 14, 12, (12), 14, and (14).

Fill 2

Gtr. 4

* Hammer on 4th string; pull off across 3rd string.

Gtrs. 1 & 2: w/ Rhy. Fig. 4, 3 times

Gas. 1 & 2 in 4/4 time

B5 Bb5 A5 Bb5 F5 B5 Bb5 A5 Bb5 D5

14 12 14 12 14 12 14 12 12 13 14 12 14 13 12 10 12 10 (10) 12 10 (10) 12 (12)

[illegible]

Gtr. 1: w/ Rhy. Fig. 2

Gtr. 2: w/ Riff A

D.S. al Coda

⊕ Coda

Outro

Half-Time Feel

Gr. 3 tacet

E5

E E5^{vii}
⑥
open

D5

Gr. 4: w/ Fill 3

C5

Gr. 1

I thought I knew_ all. _____

Gr. 2

1/2 (2) 0 2 4 2 4 2 (2) 0 2 4

B5^{II} A5^{II} B5^{II} C5 B5^{II} A5^{II} G5

P.M. _____

(cont. in slash)

2 0 2 0 2 2 4 2 (2) 0 2 4 5 4 5 4 7 5

F#5 F5 E5 F#5 F5 E5

Gr. 1 & 2

Thought I, thought I, thought I, thought I, knew all. _____

Fill 3

Gr. 4

8va

f

3

full

1/2

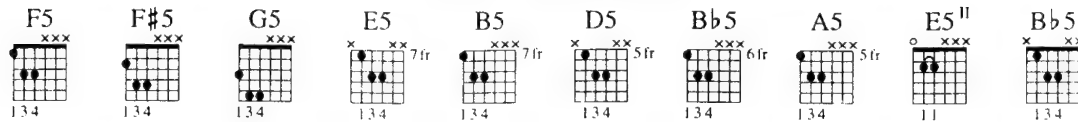
full

TAB

14 12 14 16 15 15 12 15 12 14 (14) 12 12 14

Black Curtains

Music by Dave Mustaine and Marty Friedman
Words by Dave Mustaine



Tune Down 1/2 Step:

- ① = E \flat ④ = D \flat
② = B \flat ⑤ = A \flat
③ = G \flat ⑥ = E \flat

Intro

Moderately Slow $\text{♩} = 90$

E F5 E F#5 G5 F#5 G5

*Gtrs. 1 & 2 *ff* P.M. *>*

E F5 E F#5 G5 F#5 G5

*w/ dist.

E F5 E F#5 G5 F#5 G5

Rhy. Fig. 1 P.M. *>*

End Rhy. Fig. 1 (cont. in notation)

Verse

Gtr. 4: w/ Fill 2, 3rd time N.C.

Gtr. 4: w/ Fill 2, 3rd time N.C.

- Hey,
- Es - cape,
- Snakes

look a-round you,
you're jok - ing.
sur - round me.

ev - 'ry-thing's
Can't find no
Of - fer - ing their

hel - ter - skel - ter.
place to run.
death kiss to me.

Gtrs. 1 & 2 Rhy. Fig. 2 P.M. *>*

End Rhy. Fig. 2

TAB

0 0 7 6 5 0 0 7 6 5 9 7 7 5 0 0 7 6 5 0 0 7 8 7 8 4 5 4 5 2 3 2 3

Fill 2

Gtr. 4

full

TAB

15 14 (15) 14

* Vib. bent string only.

Gtrs. 1 & 2: w/ Rhy. Fill 1

N.C. Bb5 G5 N.C. B5 D5 N.C. Bb5 G5

Time's up, Ar - ma - ged - don. Fire, melt - down. The sky is crumb - ling in. }
Taste cop - per on my tongue. Fate, is com - ing. Wel - come it with a smile. — }
My legs are par - a - lyzed. Pray, don't find me. My life is fad - ing fast. }

Gtrs. 1 & 2: w/ Rhy. Fig. 1, 2 times
 N.C. F5 N.C. F5 N.C. G5 N.C. F5 N.C. F5 N.C. G5
 Black cur-tains, nev-er end-ing. Black cur-tains.

Gtrs. 1 & 2: w/ Rhy. Fig. 1, 2 times

N.C. F5 N.C. F5 N.C. G5 N.C. F5 N.C. F5 N.C. G5

Fall! — Black cur-tains, nev-er end-ing. Black cur-tains.

Fine

Gr. 2

Gr. 1
divisi

F#5 N.C. A5 B5 F#5 N.C.

*P.M. P.M. P.M. P.M. P.M. P.M.

10 9 10 9 10 12 11 11 11 11

4 2 5 4 2 5 4 2 0 2 2 0 4 2 2 5

2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

*Both gtrs.

27

Guitar Solo
Gtr. 1 tacet
G5 F#5
Rhy. Fig. 4

Gtr. 2

P.M. >

till the black _ cur - tain falls! _

Gtr. 3 (dist.)

f

full

2 5 2 5 (5) 2 5 2

full

2 5 2 5

full

2 5 2 5

8va loco

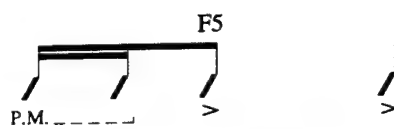
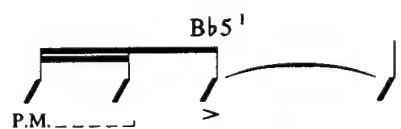
8va loco

P.H.

P.H.

full

2 5 2 5

End Rhy. Fig. 4

Gtr. 2: w/ Rhy. Fig. 4

G5 F#5

E5

8va G5

8va B#5

F5

(cont. in Fill 1)

Gtr. 2: w/ Rhy. Fig. 1, 4 times
Gtr. 3: w/ Fill 1

N.C. F5 Gtr. 3 tacet N.C. F5 N.C. G5

Gtr. 4 (dist.)

8va

mf

full

1/2

12 14 12 14 12 15 12 15 17 17 (17) 17 15 17 19 15 16 17 15 17 19 15 17

N.C. F5 N.C. F5 N.C. G5 N.C. F5 8va

loco

1 1/2

1/2

(17) (17) 15 16 17 (17) (17) (5) 12 14 12 14 15 15 14 12 16 19 17 20 16 17 19 19 (19)

N.C. F5 N.C. G5 N.C. F5

8va

full

22 22 20 22 (22) 20 22 (22) 20 17 17 15 17 15 15 13 15 13 13 15 13 12 13 12 12 15 13

N.C. F5 N.C. G5

loco

6 5 5 5

full

12 14 12 14 12 15 12 14 12 17 12 14 12 17 12 14 12 15 12 15 12 14 12 15

D.S. al Fine (no repeat)

(cont. in Fill 2)

Fill 1

Gtr. 3

8va

full

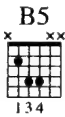
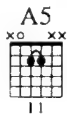
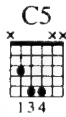
TAB

20 (20) 18 (18)

Words and Music by Dave Mustaine

Tune Down 1/2 Step:

- ① = E♭ ④ = D♭
② = B♭ ⑤ = A♭
③ = G♭ ⑥ = E♭



Fast Rock ♩ = 167

E5 § Verse

1. Now, one _____ day I start - ed tell - ing ev - 'ry-one that "Kill - ing Is My Busi - ness,"
"An - ar - chy" to "Set _____ the World A Fire." Pain _____ of "Hook In Mouth," _____


Gtrs. 1 & 2 Rhy. Fig. 1

ff w/ dist.

TAB


The musical score is presented in three systems. The first system shows the vocal melody in treble clef with a key signature of one sharp (F#). The lyrics are: "and I was hung like a mar - tyr. For 'Look - Cor - rup -". Above the staff, guitar chords are indicated: C5, N.C., C, N.C., and E5. The second system continues the vocal melody with the lyrics: "In My Dark - est Hour." followed by "let ring" and "let ring". The piano accompaniment is shown in the third system, featuring a bass line with a 5/4 time signature and a treble line with a 5/4 time signature. The piano part includes a melodic line in the treble and a bass line in the bass, with a 5/4 time signature. The guitar part is shown in the bottom system, with a 5/4 time signature and a key signature of one sharp. The guitar part includes a melodic line in the treble and a bass line in the bass, with a 5/4 time signature.

Gtrs. 1 & 2: w/ Rhy. Fig. 1, 2 times



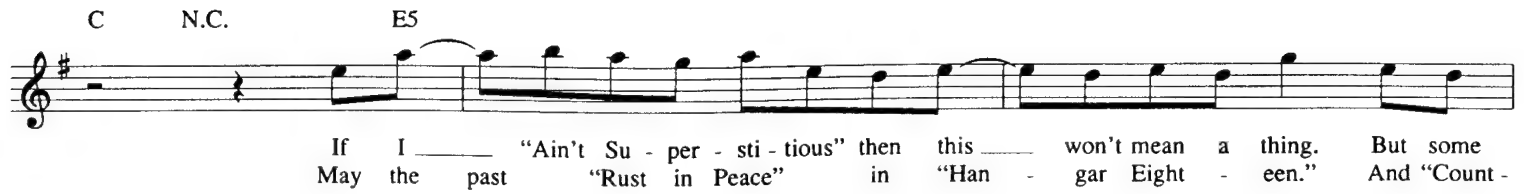
- ing Down the Cross," my "Skull ___ Be - neath the Skin." Proph - e - sied ___ "Last Rites/
- tion of the world, "Peace Sells, ___ No - bod - y's Buy - ing?" Ig - no - rant re - li - gion,

Loved to Death," my friends. Then I start-ed see-ing "Bad O -
 "Ho - ly Wars" and the dy ing. "Tor-na - do" near-ly got me by the



- mens" in my head. "Good Mourn-ing/Black Fri-day." Will I "Wake Up Dead?" _____
 "Skin of My Teeth." "This ____ Was My Life," "Fore - clo - sure of My Dreams." _____

C N.C. E5



If I "Ain't Su - per - sti - tious" then this won't mean a thing. But some
May the past "Rust in Peace" in "Han - gar Eight - teen." And "Count -

To Coda 1 ⊕ C5 N.C.



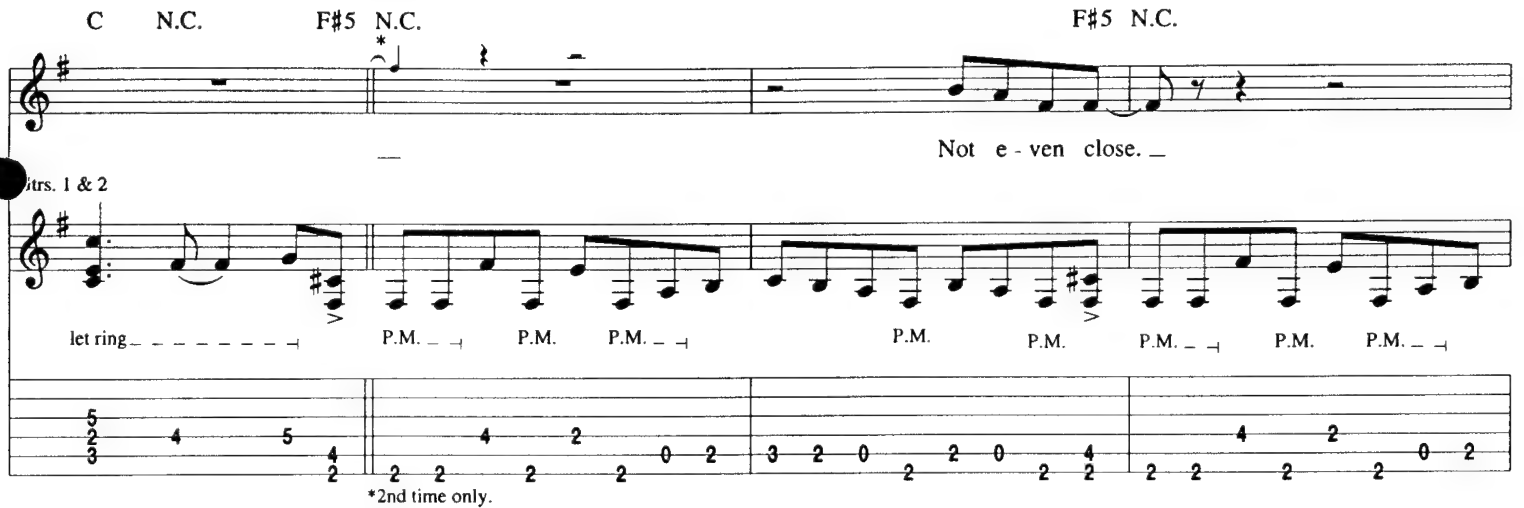
cra - zy shit has hap-pened since "The Con - jur - ing."
- down to Ex - tinc - tion," just be a bad

Pre-Chorus

Gtr. 4: w/ Fill 2, 3rd time

Gtr. 4: tacet, 3rd time

C N.C. F#5 N.C. F#5 N.C.



Not e - ven close. -

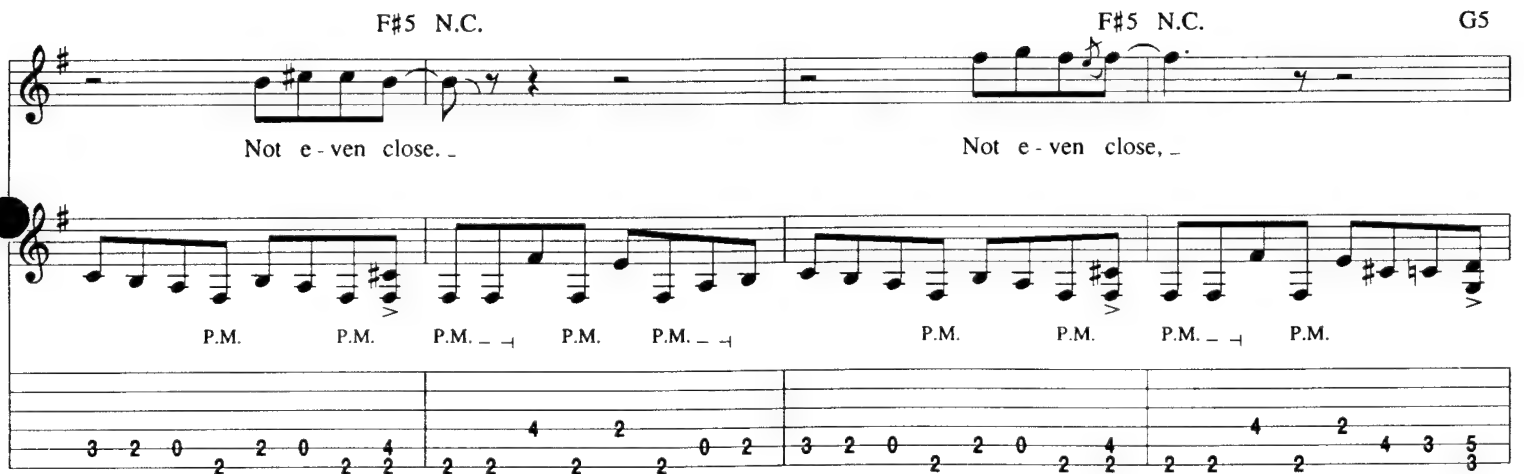
Gtrs. 1 & 2

let ring - - - - - P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

5 4 5 4 2 2 2 2 0 2 3 2 0 2 2 0 2 4 2 2 2 2 0 2

*2nd time only.

F#5 N.C. F#5 N.C. G5



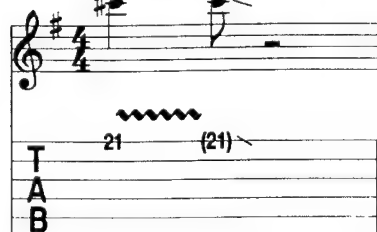
Not e - ven close. - Not e - ven close, -

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

3 2 0 2 2 0 2 4 4 2 2 0 2 3 2 0 2 2 0 2 4 4 2 4 3 5

Fill 2

Gtr. 4



8va

21 (21)

TAB

Chorus

N.C. E5 N.C. F5 E5 N.C. B5 Bb5

to o - ver - dose. Had fin - gers in my eyes,

Rhy. Fig. 2

P.M. P.M. P.M. P.M.

N.C. F5 E5 N.C. D5 E5 N.C.

had need - les in my veins. A knife right through

P.M. P.M. P.M.

F5 E5 N.C. B5 Bb5 N.C. G5 E5

my heart. I am a vic - to - ry.

End Rhy. Fig. 2

P.M. P.M. P.M. *

*Hold this E5 in the 12th position when repeating Rhy. Fig. 2.

Gtrs. 1 & 2: w/ Rhy. Fig. 2, 1st 7 meas.

N.C. F5 E5 N.C. B5 Bb5 N.C.

Had fin - gers in my eyes, had need - les in

F5 E5 N.C. D5 E5 N.C. F5 E5 N.C. B5 Bb5 N.C. G5

my veins. A knife right through my heart. I am

To Coda 2 ⊕
To Coda 3 ⊕

D.S. al Coda 1

Coda 1

D.S.S. al Coda 2

E5

a vic - to - ry. —

2. Came.

Gtrs. 1 & 2

C5 N.C. C N.C. C5 N.C. C N.C. F#5

dream. —

"Lu - cre - tia" said.

Rhy. Fig. 1A

Gtrs. 1 & 2

let ring — — — — — let ring — — — — — let ring — — — — — let ring — — — — —

Coda 2

Interlude
Half-Time Feel

E5 C5 A5

Gtr. 1 // >

a vic - to - ry. —

Gtrs. 1 & 2

Riff A

Gtr. 2

(Gtr. 1 cont. in slash)

End Half-Time Feel

Gtr. 2: w/ Riff A, 1st 3 meas.
N.C.

1.
Gtr. 2: w/ Riff A, last meas.

B5

(cont. in notation)

End Riff A Gtr. 1

2.

Guitar Solo

Gtrs. 1 & 2: w/ Rhy. Fig. 1, 3 times

E5

Gtr. 1

Gtr. 2

divisi

Gtr. 3 (dist.)

f

T T T T T

17 12 14 16 12 14 17 12 14 16 12 14 17 12 14 16 12 14

4 2 4 2 4 2 4 2 4 2 4 2 4 2 4 2 4 2

2/2 2 2 2 2 5 4 0/0

*Gtr. 1 to left of slashes in TAB.

Fill 1
Gtr. 3

8va ----- loco C5 N.C. C N.C. E5

12 15 12 14 12 15 12 15 12 15 14 12 14 12 (12) (5) 13 12 13 12 14 12 11 12 12 10

Gtr. 4 tacet

Gtr. 3

15 12 15 12 15 12 15 12 15 12 17 12 15 12 15 12 15 12 15 12 17 12 15 12

8va -----

15 12 15 12 17 12 15 12 15 12 17 12 15 12 17 15 12 17 15 12 15 14 12 17 15 12 16 15 14 12 14 12

Gtrs. 1 & 2: w/ Rhy. Fig. 1, 1st 4 meas.
Gtr. 3 tacet

C5 N.C. C N.C. E5

8va -----

full

Gtr. 4 loco

14 14 12 14 12 12 12 7 10 7 10 7 10 9 12 9 12 9 12 9 12

8va ----- loco

12 15 12 15 12 15 12 15 12 15 15 12 10 12 12 10 8 10 10 8 7 8 8 7 9 8 7 9 7 9 7 5 7 5

Gtrs. 1 & 2: w/ Rhy. Fig. 1A

C5 N.C.

5 7 5 7 5 4 7 5 4 5 7 5 4 5 4 7 5 4 5 4 5 7

C N.C. C5 8va N.C. C N.C. F#5

7 7 8 10 13 12 13 15 (15) 19 20 22 full 22 full 22 full 22 full (cont. in Fill 2)

⊕ *Coda 3*

Out-Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 2, 1st 7 meas.

E5 N.C. F5 E5 N.C. B5 Bb5
 a vic - to - ry. Had fin - gers in my eyes, —
 Gtrs. 1 & 2
 Gtr. 3
 mp
 0 0 0
 0 0 0
 9 9 9
 7 7 7
 14 14 14
 14 14 14
 12 12 12

*Vib. notes on 12th fret only.

N.C. F5 E5 N.C. D5 E5 N.C. F5 E5 N.C. B5 Bb5

had need-les in ____ my veins. _ A knife _ right through _ my heart. _____

0 0 0 0 0 0 0 0
9 9 9 9 9 9 9 9
9 7 2 0 9 7 12 12

*Vib. notes on 12th fret only.

1. 2.

Gtrs. 1 & 2: w/ Rhy. Fig. 2, last meas. only

N.C. G5 E5 G5 E5

Gtrs. 1 & 2

I am a vic - to - ry. a vic - to - ry.

0 0 0 (0)
0 0 0 6
9 7 7 7
9 7 7 7

CRASH